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how many people it was to seat, and he would lay it right square out,' then he clutched me tight in his left hand, flourished me over his head, and pulled his two-foot rule out of his pocket, all ready for action. The clergyman being a man of small stature, and rather feeble and nervous, started back in amazement, and the two looked at each other for about five minutes in silence; Brown defiant and challenging reply, expressing in every feature as much as if he said, 'I am the chap that can do it.'

"The clergyman, somewhat puzzled and at a loss what to say, remarked, 'Perhaps you would like to know something of the situation of our lot before you begin operations?' stammered out the reverend gentleman; 'perhaps I had better give you a description of the surrounding country,—the kind of materials we have in our neighborhood,—the peculiar notions of our people,' etc. Now, Brown, as I stated before, was an exceedingly polite and pleasant man, and here he thought was an opportunity to display his politeness, and at the same time his professional skill. 'I beg your pardon, sir, I make it a rule in my business never to trouble my customers with any curiosity and inquisitiveness; besides, your time is too valuable to entertain me with a description of your village and the farms surrounding it. My churches, sir, I design them after the established rules of architecture; and I can assure you they fit every kind of landscape that you may place them into, and if there should be any trees in the way which would be apt to hide the building from the view they can be easily cut down. As to material, I am quite aware that you have some of the finest lumber there that ever passed through a saw-mill, although in this place we prefer our western stuff, on account of the facilities for bringing it to market. You see I am a practical man; I have bought thousands and thousands of dollars' worth of stuff in my time, and I can tell you what a pile of lumber is, the moment I clap my eye on it.' Here Brown straightened himself up in his chair, took a chew of tobacco and rolling it rapidly in his mouth, finally deposited it in his left cheek; then cocked his right eye, squirted the golden juice straight before him, looking at the stranger as much as to say, 'Have you any architects down-east who can compare with me, hey?' The poor clergyman was half-choked with embarrassment. He rose from his chair, paced the room once or twice, twirling his hat, and evidently not knowing what to say or do next. Finally, his good common sense triumphed over a momentary thought of running out of the room; he sat down once more, and with the pleasantest air he could muster, he proposed the question of style as a matter of consideration for Mr. Brown. Brown rose, opened a drawer, and hauled out several large sheets of paper with drawings on them. 'This is the style I finish my ground plans in, all colored, as you observe, and black lined, on the best of drawing-paper. My elevations, I think, challenge anything on this side of the Atlantic, or the other side either, as you can see here,—the windows all painted blue, and the columns carefully shaded with India ink. My working drawings are all made with a view to practical execution; here is every plank and nail shown in the window-frames—all one-and-quarter inch stuff—no boards allowed to be used. I lay out all the bracketing for my cornices. Look at this egg-and-dart moulding, isn't it complete?' This was a poser for the reverend gentleman. He seemed to have gathered courage, however, and returned once more to the attack. 'I would like to know,' said he, 'whether you would propose the Grecian style, the Roman, the Romanesque, or perhaps the Gothic style?' 'It's the orders you refer

to,' said Brown, correcting him, 'and that depends much upon the amount your people are willing to spend, and upon the size of your meeting-house. If you can afford it, I should say decidedly go the Corinthian by all means. It does not cost so much more after all, if you get your caps carved here in New York. Our carvers are used to the Corinthian; they have patterns for all the different diameters, from the columns of a parlor mantel-piece up to those of a State-house. In the winter season they carve lots of leaves—why there are now boxes full, ready for market, all but the putting of them together.' 'And what is your idea of the Gothic style?' pertinaciously asked the Rev. gentleman, with an air of unconcern. 'The Gothic order,' says Brown, drawing himself up to his full height, and squirting a lot of tobacco juice at the hot stove; 'the Gothic order is a lot of flummery without any sense,—a contrivance of the barbarous nations of olden times, when science wasn't discovered yet;—it has gone out of fashion a long time ago, and I am sure will never be brought into use again in this enlightened Christian country. It has long been superseded by the five orders, which is the true architecture for civilized people. Why, look at the old Dutch houses in Albany, with the gable ends to the street, and the Romish church in Mulberry Street! You certainly won't think of building a Meeting-house in that style—if you do, I feel it due to my trade to decline the management of it.'"

Landscape-Gardening.

PRACTICAL,—NOT TECHNICAL.

LIKE all other human arts, landscape-gardening has its impassable limits,—beauty is within its compass, but the creation of sublimity is denied to it. We can neither create Mont Blancs, nor gather up the seas for a coveted horizon; though we may sometimes, by the judicious removal of comparatively trifling obstructions, immensely enlarge our sphere of vision; revealing the sublime, if not creating it; and the revelation of what exists, is as much a part of the landscape-gardener's art as the production of what is desirable and attractive.

But we have promised in our caption to be practical; and we must, therefore, deny ourselves any extended excursion into the realms of the sublime, and proceed to notice some preliminary considerations, which must be attended to before any practical plan of landscape-gardening can be decided upon.

On the geological character of the place depends, in great measure, the appropriate introduction of artificial, or the modification of natural masonry; in the construction of parapets, terraces, flights of steps, and rockeries; the facilities which may be expected for obtaining water for ornamental purposes, as small lakes, fancy fish-pools, and fountains. The choice, too, of trees and shrubbery should in many instances be determined by the geological features of the locality, while a mistake in the use of rock-work, arising from a neglect of all attention to this subject, has sometimes been productive of very ludicrous

effects : as in a case which came under our observation a few years since, in one of the upper river counties of the State. The owner of a large and beautiful estate had constructed an artificial grotto on the margin of a small lake, and had been careful to give a "natural appearance" to his work, by planting young alders in such a position as partially to obstruct the approach to his *chef d'œuvre*, while the entrance was still farther concealed by a luxuriant growth of the trailing arbutus. To some the illusion was perfect, and the grotto was in a fair way of being pronounced, by acclamation, a rare imitation of one of Nature's fairy gems ; but to the eyes of more than one, who perceived that the rock-work was formed of stones not deposited by Nature within many miles of the estate, (having been remnants of building materials), the artificiality of the work was glaringly apparent : and the discrepancy considerably depreciated the work, otherwise a very pleasing and successful effort of Art.

If the land placed under the gardener's hands is in a crude state, of course it affords much greater latitude for the display of original taste, than where a place has an acquired character : but if with age and long occupation a place has obtained a picturesque and antique appearance, great caution should be exercised in making "improvements," for it must be remembered that *time-beauties*, such as *old* trees, mosses, lichens, weather-stains on stone-work, etc., can never be successfully imitated, and, therefore, should not be recklessly demolished. The highest excellence of practical landscape-gardening consists in introducing the comforts, conveniences, or luxuries of Art, in such a skillful disguise, as to make them appear, in great measure, as the work of Nature.

But whether a place be utterly crude or partially cultivated, it is essential that there be no variance between the style of the house and the mode of dressing the grounds. A Swiss cottage would be as absurdly out of place in a garden laid out after the fashion of a Roman villa as would the purest Attic edifice, surrounded by those hideous formalities in gardening, which the Princess of Orange introduced into England, towards the close of the seventeenth century.

Having selected his position, and ascertained the natural or acquired capabilities of the location, the amateur landscapist must still be guided by some principles, and not yield altogether to fancy in the prosecution of his work. He must study his composition before putting spade to earth, as an artist does his design before putting brush to canvas. Indeed, the principal difference between the gardener's and the painter's Art is, that the former is bound by the general features of contiguous scenery, over which he has no control, and his means of producing an ideal picture are thus limited by the actual and immovable ; while the studio-artist may always choose the most beautiful sites for representation, and *then* draw on his imagination for whatever is deficient in Nature—but having chosen, the one his real, the other his imaginary site, both are to be

guided by similar principles in the disposition of their materials, and both may gain mutually suggestive hints, from their respective arts : nor is there so safe a mode for the landscapist to cultivate his taste, and obtain ideas which he may embody in practice, as to study good pictures ; for though he will probably never choose to copy any particular one, he may in painting see illustrated precisely those principles, on which he must succeed, if he succeed at all.

Like a painting, the composition of a landscape, viewed as a completed whole, must be planned to comprehend the *distance*, *middle distance*, and *foreground*. In very extensive estates, such as are frequently met with in Europe, all of these may be under the control of one great land owner ; but usually the "distance," which has a positive and unalterable character, is beyond the ownership of the amateur, especially in this country, where there is no tendency to the accumulation of landed estates (except for speculating purposes) and thus the artistic gardener, having but a limited choice of position for his dwelling—which must be considered as the stand-point of the spectator—is obliged to make his "middle distance" and "foreground" blend with the "distance" as best he may. And though as a general rule the preservation of the natural character of a place is desirable, yet, if these features be uncomfortably rugged, flat, or barren in appearance, such Nature as this should not be permitted to thrust its poor or savage aspects *too closely* upon the eye. A transition space of "dress grounds" is always permissible, and generally appropriate near the house, and this most highly cultivated portion, may be very properly graduated away, until it harmonizes imperceptibly with the "middle distance" by the aid of shrubbery, thickets, woods, or water scenery, if that is attainable.

Some writers on subjects kindred with this, strenuously object to all kinds of visible fences ; and much ingenuity has been expended in the invention of wire fences, painted green, to deceive the eyes of men and cattle—and of stone fences, so sodded and planted as to bewilder the eye in attempting to settle the boundaries of the estate. But this, like every good idea, may be overwrought. An obtrusive and ostentatious multiplication of even handsome fences, certainly interrupts and mars the general effect of a landscape, but the apparent absence of all boundaries and limitations, may be as productive of unpleasant sensations. Where flower-gardens, lawns, fields, orchards, or woodlands of neighboring estates meet, an invisible fence is, of course, to be preferred ; but between the highway or the barn yard, we should certainly prefer a visible boundary—on the general principle that fences should be introduced just when and where there is anything to be kept out or separated, which either is to the mind, or *ought*, in fact, to be disconnected with the pleasure grounds. On the judicious omission or introduction of fences greatly depends the completeness of the landscape as an artistic composition, and they are, therefore, worthy of notice here, as they are of due consideration in practical gardening ;

though many regard them as of trivial importance; but we have not unfrequently seen a most beautiful and picturesque view, completely marred by the glittering and glaring effect of some "neatly white-washed" fence. Indeed, white, as a coloring material, cannot be too cautiously introduced.

A house in the country never should be painted white, unless it be so embosomed in trees, as that they form a complete shimmering screen before it. White fences offend on the same optical principles—white being insensible to the mellowing effects of distance, it resists, and effectually nullifies, the toning influences which the atmosphere exerts upon other colors; from the directness with which rays of light are reflected from white objects, and thrown upon the retina, they appear to be brought nearer to the organ of vision than they really are, and consequently seem larger, and of more importance than surrounding objects. If there is within sight, either a house, fence, or even the white-washed trunk of an old tree, it inevitably attracts the eye—not by its beauty, but by its garishness, and seems to return stare for stare, with the spectator, instead of quietly assuming its place, and harmoniously blending with its surroundings. This peculiar effect may perhaps be brought to mind more vividly, by recalling some landscape painting, in which the artist has introduced some glittering white object—the eye is forever caught by that, and the whole composition suffers in consequence (unless that be the point *intended* to be prominent), from the inability to exclude it, and the impossibility of harmonizing it with earth, air, or foliage.

For many of the same reasons, water, though intrinsically so beautiful in its natural forms, particularly its active ones, as running streams, falling cascades, or in the majestic soundings of the sea, should not be introduced artificially unless good natural facilities offer for its proper management; for water is so resplendent a reflector of light, that the eye is irresistibly *fascinated* by it (as it is *annoyed* by the intenser light of white paint). But it is like parodying a beautiful poem, and making sentiment ridiculous, to introduce water as an ornament, under unfavorable auspices: where it either draws the eye to a poor and unattractive spot, or where it is liable to become materially reduced by solar evaporation, or from any other cause is subject to present obvious marks of its artificial character. Artificial *streams* of water should rarely be attempted, as few owners of real estate can command a sufficient range of territory to secure satisfactory results, and a very diminutive, or abortive rill, or miniature river, suggests at once great poverty of resources. But the natural facilities indicating its success, and the introduction of water being determined on, the mode of ornamenting the immediate vicinity, in the selection of shrubbery and trees, naturally presents itself. Trees that grow tall and straight should be rejected, and those which throw out their shoots laterally, or whose branches have a downward dip, should be chosen, as the reflection of waving foliage adds so much to the beauty of

still water; and mingled with these may be trained with good effect any of the trailing vines, which are indigenous to the shores of lakes or river-banks.

The composition having been designed, with a view to the artistic proportions and management of "distance;" breadth being given to the farthest reach, and finish of detail to the nearest ground, the production of warm and cool tints, in the adjustment of the whole, must not be disregarded; we do not want one unvarying impression, be that ever so beautiful: as the eye turns from side to side it should find both stimulus and repose in those essential elements of optical gratification—*variety*, with a certain amount of intricacy, or unexpectedness of revelation. The eye should never be able to take in from any given point, all that can be perceived by an actual progress over the estate, else a feeling of flatness and monotony will result. There should always be some half-concealed walks or drives, an unlooked-for arbor, grotto, spring, fountain, or other element of newness and surprise, which shall repay the diligent explorer. Neither should the drive to the house command the *best* view; that should always be reserved for enjoyment from the mansion. It is poor policy for him who expects to be a host on his own grounds, to reveal *all*, or its chief beauties, on the first approach, leaving nothing to be expected from within.

To those who spend all portions of the year in the country, the effect of autumn and winter scenery ought to receive a full share of consideration. In the planting of trees, especially, the choicest combination of colors produced upon the foliage, by the early frosts of autumn, are well worth securing; and it may be, by a careful selection and adjustment of oaks, lindens, sumachs, chestnuts, pepperidge, aspens, some of the ashes, birches, and beeches, above and before all, the maples, which will furnish an ample variety of colored foliage, compensating with their gorgeous and variegated tints, for the loss of summer flowers. And in this connection it may be well to remember, that but few of the imported trees are honored with this transmutation from summer to autumn glories. Most of them, in the natural decay of their foliage, assuming a rusty brown, or "falling into the sere and yellow leaf" of their ancestry. But some of those trees, which have scarcely any autumn beauty, as the elm, are peculiarly graceful, both in their summer and *winter* dress; either when fringed with the light and feathery green of June, semi-robed in the pure and fleecy deposits of the winter clouds, or incrustated with ice, on those sunlit festival days of winter, when all nature is glitteringly brilliant with the pendant jewelry of the season.

To recapitulate, then, some of the fundamental principles of landscape gardening:

1. The preservation of unity of style, between the architecture adopted, and the mode of arranging and dressing the grounds.
2. Appropriateness of both, to the inherent character-

istics of the place, as regards position and its geological capabilities.

3. The artistic observance of both breadth and detail in the composition, making the near and controllable to blend harmoniously with the permanent and unalterable "distance."

4. To imitate nature *closely* in those portions of the landscape, which are not designed to have a "dressed" and cultivated appearance.

5. To give as much variety as can be secured, without commingling incongruous things.

6. To avoid selecting one special period of the year as the stand-point, from which to operate—especially in the construction of *permanent* works, and in the planting of trees and shrubbery.

Following these principles, the amateur landscapist cannot wander from correct practicable results. Indeed, so much depends on peculiarity of position, that it must always be on *principles* rather than on arbitrary rules, that he will rely, who seeks the highest success in this or any kindred artistic work. In given cases, rules can be readily supplied; but in landscape gardening, with its endless variations of particulars, positive rules would be more likely to embarrass than to aid in the reduction of theory to practice.

E. V. S.

Architecture.

AMERICAN INSTITUTE OF ARCHITECTS.

Meeting of Dec. 15th.—The general business of the evening being attended to, a spirited discussion arose on the subject of "Competition," which lasted until a late hour of the night.

Meeting of January 5th, 1858.—A sketch of the life of A. J. Downing was read by Edmund Dwight, Esq. Mr. Thomas U. Walter made a few appropriate remarks in reply.

Mr. Leopold Eidlitz then read the following paper:

CHRISTIAN ARCHITECTURE.

ARCHITECTURE in the abstract is the art of representing and expressing in the *organism* of a structure, the *idea* which has given rise to its erection. The science of construction (comprising the knowledge of the strength of materials, and the various combinations of the same), though a necessary and fundamental element in the education of the architect, forms only an important *accessory* to the art itself; in the same manner as the knowledge of the anatomy of the animal kingdom, the organism of vegetable and mineral matter, and the chemical composition of paints and oils, form an *accessory* to the art of painting.

Again, the painter faithfully imitates Nature, either in copying examples as she offers them, or in combining existing forms in such conjunction as his imagination may suggest. The problem of the architect is to represent productions of the mind, ideas arising from philosophic deductions, from moral and religious sentiments, from the promptings, the necessities, the superfluous luxuries of an artificial state of society—in forms entirely unprecedented in Nature, and yet true to her, the com-

mon mother of Art. Painting follows Nature by faithful imitation, architecture by the force of principles, based upon sound deductions of analogy. Nature *constructs* with a single view to the ultimate purpose, and expresses her constructions clearly and boldly in her forms. The measure in which Art succeeds in following this example, determines its degree of progress and perfection.

Speculation upon the nature of the Deity early became an all-absorbing topic for the human mind, and the progress made in refining and spiritualizing that idea, is indelibly written upon the monuments of religious worship in all ages. Mythology teaches the existence of a multitude of deities who are the ideal representatives and protectors of human virtues and vices, and not unfrequently themselves the offspring of men. Being imbued with passions and wants almost entirely terrestrial, the Greeks and Romans built for them habitations where they were supposed to reside, where mysterious sacrifices were offered by a privileged few called priests, and where the gods were supposed to communicate with men by means of oracles. The Christian God is a strictly spiritual Being, pervading all space, whose presence, however, being so much beyond our limited comprehension, is to be rather indicated, than boldly presumed to be fixed; approached by prayer, the expression of the mind, rather than by sacrifices appealing to the senses only; and His presence is not accessible merely to the chosen few, but to all who worship His name.

The Grecian or Roman temples are monuments of the idea of the material presence of the Deity. Being structures erected for the purpose of representing the mysterious abode of that Deity, they were intended to be impenetrable to the profane eye of the people, who, destined to remain outside, and to advance no further than the open courts and halls surrounding them, saw in the halls alone the artistic expression of sacredness and superiority, which impressed them with veneration for the mysterious interior which they were never to behold. Thus results the well defined and excluding squareness in the form of the main temple, the absence of openings for light and air, the magnitude of its colonnades, the majesty of its elevation above the surrounding grounds, the gigantic proportions and simple arrangement of the few elements composing it: Grecian architecture is strictly an architecture of the exterior, encasing a mysterious object within itself, concluding with its distinctly marked roof, referring to nothing without or beyond it. The organism of the exterior—if such can be presumed to exist, for all mouldings are simply affixed on the outside of the substance forming the construction—is as simple as the then progress in construction would justify, and was amply sufficient to produce an impression upon the multitude, who were always expected to remain at a distance. An architecture of the interior it has not.

Christian architecture does not propose a habitation for the Deity, in the material sense of the word. The Deity, or in better terms, the God of Christianity, is comprehensible only to the inner man, and only to be rendered in the monuments of Christianity by loftiness of structure, the termination of which, in every direction, is to be comparatively removed from the eye. The tendency of the structure must be continually upwards, without any well defined, but rather a suggested conclusion, leading the mind to the infinite *above*, which conveys the idea of the presence of God, not only beyond the limits of the building, but beyond the limits of space appreciable to the physical sense. The Christian house of worship, or church, as